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admits himself (Works, vol. 18, p. 166) that it was difficult for him to gain a clear conception of the character of Maria Padilla, she is nevertheless, compared with other delineations, unique and the best outlined figure of the play. As the mistress of the king, she represents thoroughly a woman of her kind. Grillparzer shows her in all the passion, and unscrupulous enterprises of that type of womanhood, thus creating scenes almost as full of dramatic fervor as some of his later plays. What relation she holds to the other persons of the cast and of what importance this is to the whole play, is graphically shown by Sauer (Grillp. Works, vol. I. p. 28).

So much for *Blanka*. In a third chapter Dr. Lessing treats the fragments of 1810-1813 and their relation to Schiller. Among other things he says about the torso *Spartacus*: 'ohne *Fiesco*, *Jungfrau von Orleans* und *Wilhelm Tell* wäre es nicht geworden, was es ist.' I think it is merely an incomplete enumeration of sources when the author omits to mention *die Räuber*. For Ehrhardt, while showing the relation between the two plays, says very truly (Biogr., p. 439): 'Grillparzer steht vollständig im Banne Schiller's und zwar des Verfassers *der Räuber*.'

One must find the beginning of Dr. Lessing's last chapter very surprising. '*Die Ahnfrau*,' so the Thesis reads (p. 186), 'verdankt ihre Entstehung weniger inneren Erfahrungen als unklaren Vorstellungen.' If one follows, for comparison, first Grillparzer's own testimony as to the disposition of his mind at that time (*Jahrb.* III. pp. 123-126; pp. 130-132), and then reads *die Ahnfrau*, he will discover in the latter all these well and clearly defined mental moods noted in the observations of the diary. Minor (*Jahrb.* IX.) and Dr. Kohm (*Jahrb.* XI.) take this fact for granted in their respective discussions. But, most of all, Grillparzer himself maintains very emphatically (Works, vol. 18, 173) that 'just these personal views and individual perceptions made his drama so effective.' Concerning the influence of Schiller upon *die Ahnfrau*, the author's view differs likewise from that of other interpreters of the drama. Verbal imitations and resemblances may not be so frequent as in *Blanka*, but a closer investigation forces one to believe that the influence is stronger than Dr.

Lessing admits. How much the poet owes, especially to *die Braut von Messina* and *die Räuber*, has been shown more than once by Minor, (*Jahrb.*, IX) Volkelt,¹ and others; it will therefore not be necessary to enter into any lengthy discussion of that question.

What Dr. Lessing expresses in a foot-note on p. 200 as his view of the value of *Sappho*, is, as he admits himself, somewhat startling, and one can only wish that he may prove his statement as soon as possible.—As said in the beginning, Dr. Lessing's interpretation of Grillparzer's dramas does not go beyond *Sappho*. The promised treatment of the whole subject will naturally furnish still more interesting material; for as every Grillparzer student will admit, the real value and profit of Schiller's influence upon the Austrian poet becomes evident only in his dramas after *Sappho*, for example, *Ottokar*, *Hero* and *Leander*, *der Bruderzwist*, and, to some extent also, in *Ein treuer Diener*.

A. BUSSE.

Cambridge, Mass.

CORRESPONDENCE.

PHONETIC RECORDS OF DIALECTS.

To the Editors of *Mod. Lang. Notes*.

SIRS:—Hardly any more important problem could be undertaken than that of collecting phonograms of the dialects of the world. All of them are rapidly changing and many are fast disappearing. They should be collected on indestructible material, such as hard rubber or celluloid, so that they can be duplicated by the thousand, used as often as desired, and traced off on paper for measurement.

Several arrangements for collecting dialects have already been made.

For America the following can be done. On proper application I can meet the person in Philadelphia and have a record made. Two matrices will be preserved, one to be deposited with me, the other at some place to be designated. These

¹ *Franz Grillparzer als Dichter des Tragischen*. Nördlingen, 1888.

matrices will be under my personal control and no use can be made of them without permission. Rubber impressions will be made and furnished through my secretary. A limited number of these will be distributed free to certain libraries and institutions; others can be obtained at cost. During the summer a car will be fitted with a gramophone laboratory; it will be run to any points designated and records can be made at thirty to forty miles from the railway. Matrices and records will be controlled as stated above. With still another method, graphophone cylinders and metal molds, a single operator can travel where he pleases. It would be highly desirable to formulate some plan for a phonetic survey of the United States. Such a survey would be something far more complete and detailed than Gilliéron's atlas for France or that for British India.

For foreign languages several things are possible. By an arrangement with H. Lioret, 12 rue Thibaud, Paris, anyone in Paris can, on my recommendation, have records made in celluloid at 2 frs. 50 each. These records can be traced off by my special machine (Elizabeth Thompson Science Fund) and the curves delivered to anyone competent to study them. As Paris contains all things, it would not be difficult to carry out a phonetic survey of France of this new kind. The cost would not be great.

Another means of getting records is to arrange with the traveling gramophone operators; one of these is now in Finland and another in British India. These men collect for commercial purposes and seldom include anything except music; I have no doubt that specimens of speech could be included and delivered free of charge.

Still another method is to use the Philadelphia laboratory by bringing immigrants to it.

The graphophone cylinders and metal molds can be advantageously used for foreign travel; a specially light machine can be furnished for the purpose.

As the result of work for the last six years, the methods of tracing and studying these speech records have been developed to a high degree of accuracy, and the above arrangements have been completed for collecting, preserving and studying all the languages. It is impossible to go further without coöperation. My tracing machines every

month grind off enough material for three large doctor-theses, and the material accumulates rapidly. These results must be placed in the hands of interested workers. At Yale I have only one special student, and his work has already been traced. I am now arranging to send a quantity of material to Germany. If there are in America persons with the enterprise and patience to work up records of American, English or French or any other language, they can be furnished with the tracings free of charge and the cost of publication will be attended to.

E. W. SCRIPTURE.

Yale University.

To the Editors of Mod. Lang. Notes.

SIRS:—There was some discussion in your columns last year (Jan., Feb., April) on the question of teaching the English-speaking student how to pronounce the German *ch* sound; as, in *ich*, *Berg*, etc. One writer suggested proceeding from the initial sound of English *heu*, *here*, *humane*, but this method is vitiated at least by the fact that the sound referred to as being similar to the German *ch* in *ich* is certainly not uniformly found in English pronunciation. I myself have observed it only occasionally, and then only in very emphatic utterance. A second writer proposed to require the learner to bring the tip of the tongue from the position of *sh* in *she* to the back of the lower teeth, a process which he characterized as "rather awkward." In fact, the adjustment of the tongue required in passing from the position of one sound to that of another of an entirely different class is so considerable as to be, I should think, quite beyond the skill of many beginners.

Would not the simplest method be to proceed from the sound requiring a practically identical tongue position, namely, the corresponding voiced sound of *j* in *ja*, or its English analogue *y* in *yes*? This sound can be prolonged at will, the tongue position being readily maintained by the learner. A little exercise in alternating the voiced and the voiceless sound, under the direction of the teacher, results in a mastery of the difficulty, as I can testify from experience.

W. H. FRASER.

University of Toronto.